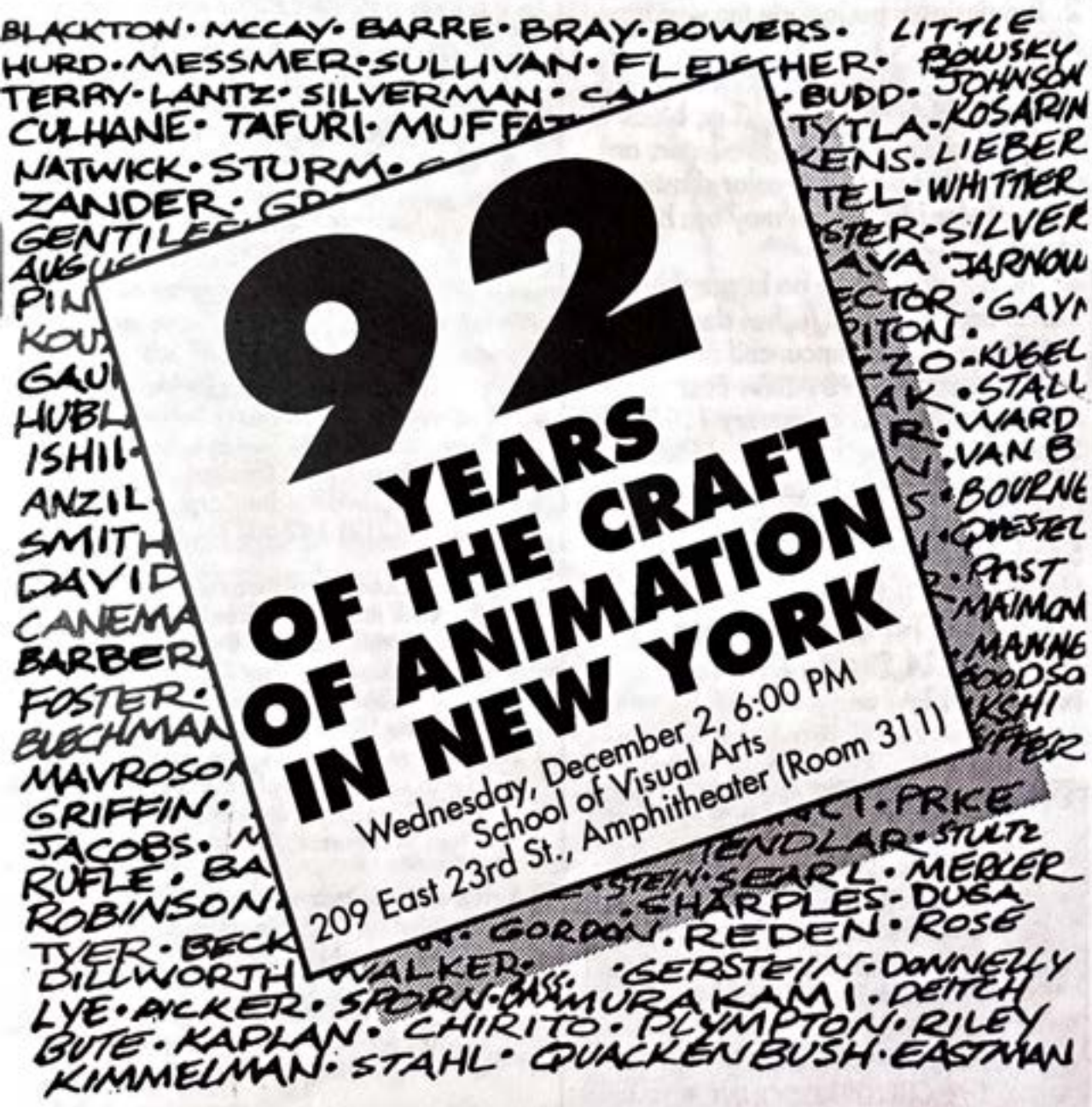
ASIFA EAST

ANYMATOR

A NEWSLETTER OF THE ANIMATED ARTS



DECEMBER 1992

ASIFA-EAST T-SHIRT DESIGN COMPETITION

Call for designs!! - ASIFA-East will sponsor a T-shirt design competition to promote our NY chapter. It will be the second annual ASIFA-East member designed T-shirt.

RULES:

1. All work must be camera-ready
2. The design must include the words ASIFA-East
3. The design must be in black ink. We are printing one color only, i.e., black letters on a white tee or white letters on a black tee or any other color substitute for the color black. (You may use half-tones)
4. The design must be no larger than 10 inches across and 12 inches deep
5. Winner will be announced and prize awarded at the 1993 ASIFA-East Animation Awards in January 1993.

Send all designs with return address labels no later than December 9, 1992 (Entries must be received by this date)

Send to:
Linda Simensky
ASIFA-East T-Shirt Competition
470 West 24 Street , #15A
NYC 10011

ASIFA-EAST
The International Animated Film Society
c/o Linda Simensky
470 West 24th Street, #15A
New York, N.Y. 10011
A PROGRAM OF
THE CULTURAL COUNCIL FOUNDATION

ASIFA EAST
The International Animated Film Society (New York Chapter)
A program of the Cultural Council Foundation

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92 YEARS OF THE CRAFT OF ANIMATION IN NEW YORK

by Howard Beckerman / ©1992 Howard Beckerman

Listen. It all started right here, between the rivers. Animation began in New York as an offshoot of a poular vaudeville routine. Starting as a barely noticed trick it became, after a few years, an expected part of the theater-going experience. It was J. Stuart Blackton, a cartoonist and entertainer who started it all. At least that's what the record shows. An Edison camera operator filmed Blackton doing his lightning sketch act, drawing with chalk on a blackboard. This film, bearing the Library of Congress copyright of 1900, has just a touch of stop-motion in it, but two other examples followed in a few years and reveal Blackton's technique further advanced.

Blackton abandoned his experiments to pursue a career as a live action producer but Winsor McCay, the foremost comic strip artist of that time, animated his Little Nemo character in 1909 and presented Gertie the Dinosaur in 1914. McCay set that standard for animation as an artform and reached a zenith very early with Gertie and the 1918 Sinking of the Lusitania.

Others, inspired by McCay's efforts, took a look at that medium and heard the clear, cold tinkle of cash. Just before The First World War, back when 23rd Street was considered uptown, studios began to form. Raoul Barre opened a shop. It was he who introduced the idea of pegs and matching holes for registering the drawings. At one point Barre, a French Canadian, was doing Mutt and Jeff cartoons in the Fordham Road section of the Bronx, probably because it was closer to Canada. John Randolpf Bray followed with cartoons that used translucent overlays to simplify the use of backgrounds. McCay had been drawing the whole setup for each frame. Bray received a patent for his innovation and later combined it with a patent of Earl Hurd's, which employed celluloid. Bray included Barre's peg idea for good measure. Business is business, right? Bray hired able young talents like Max and Dave Fleischer, Paul Terry and Walter Lantz, who left him and went on to become the studio owners of the decades to follow.

Throughout the 1920s, animation bore a New York stamp. Felix the Cat was in production across from where Lincoln Center is today and Koko the Clown may have come out of the inkwell but he also came out of studios on East 45th Street off of Lexington Avenuue, Court House Square in Queens and 1600 Broadway in the glare of Times Square.

In 1930 Koko introduced Betty Boop and soon he disappeared from the screen, Betty, in 1933, introduced E.C. Segars's comic strip character Popeye. After 1939 production on her films ceased. Fleischer had shifted his operations to Florida, by then, giving a lot of animation people a chance in the sun.

In the early '40s the crews returned, this time to 25 west 45th Street, under Paramount ownership and with a new name, Famous Studios. From this location production continued

on Superman and Little Lulu cartoons.

In the early '30s Paul Terry's Terryton Studios vacated its Broadway location and moved just outside the city to New Rochelle where they produced Gandy Goose and Kiko the Kangaroo shorts. In the 1940s they shifted totally to Technicolor production and introduced Mighty Mouse. Since The First World War there had been small studios in town that did industrial and educational animation. Two events relied heavily on these studios and called for heightened production. One was the arrival of the 1939-40 New York World's Fair in Flushing Meadow and the second was the 1941 attack on Pearl Harbor. All of the studios, large and small, contributed to the war effort animating military training films working with reduced staffs when many talented artists went into the service. Some managed to continue doing animation during the war in other parts of the country and also right here at Army Pictorial Center in Astoria (now the Kaufman-Astoria Studios).

The 1950s heralded the advertising agencies' discovery of television and animation simultaneously and soon there were about 40 studios creating animated spots for national and local stations. Commercials became the mainstay of animation and New York studios got a reputation for highly creative, stylish and effective advertising. This period lasted into the late 1970s when the special effects craze took over and New York's local optical house's, which had always been there, reawoke in the age of Star Wars and suddenly everything was going whoosh-whoosh-whoosh. Someone had discovered slit scan, strobe effects, sparkles and flares. Animators were now called upon to add their talents to commercials and sci-fi features.

Hollywood certainly had the edge on lengthy films, but two animated features and several long television programs originated here. In 1971, Ralph Bakshi began Fritz the Cat on 57th Street and completed it in Los Angles. The 1977 Lester Osterman production of Raggedy Ann and Andy was made predominantly directly across from where Famous Studios had been and next door to 24 West 45th Street where the celebrated animator Bill Tytla had begun a commercial studio, Tempo Productions in 1950. Perpetual Motion Pictures, known for their award winning TV spots, produced half hour specials about such diverse characters as The Berenstain Bears, Strawberry Shortcake and The Wacky Wallwalkers. Veteran animator and producer Jack Zander turned out two specials for television and Michael Sporn Animation has steadily completed shorts and half hour presentations for young viewers. Just this year Bill Plympton completed a feature, animated by himself and a few stalwarts, which is currently playing around the country.

New York studios have won Academy Awards, from Ernest Pintoff to Jimmy Picker to John Hubley, who picked up several of them. The city has hosted a long list of independent and experimental animators that have enriched the medium with their insights since the 1930s. Too many to account for here includes Norman McLaren who worked here for a spell before taking up his long stint with the National Film Board of Canada.

Today New York animators work in many techniques, employing whatever comes to hand, be it pencils, clay, cels or computers. Since last year a large studio has been diligently turning out cartoon programs for cable television. Jumbo Pictures produces the popular Doug series for Nickelodeon and to do this they have hired many veteran animation artists as well as a newer generation of vigorous talents. Unfortunately much of the production is done in far off Korea. They could have stayed in New York and sent the work to Flushing where there are already many Koreans. The animation in that area may be in question, but the restaurants are really great. •

CUBAN ANIMATION

by David Ehrlich

The sixty-seat screening room at NYU was filled to capacity the evening of November 22nd, as ASIFA-East members viewed the New York premieres of a number of animated shorts from the ICAIC Animation Studio in Havana, Cuba. Many of the spectators had never seen a Cuban film before and expressed surprise that there was so much fine work being done down there and that the Cubans even had their own ASIFA group. Here's how it all began...

During the Cuban Revolution, one of Castro's closest compatriots was a documentary filmmaker who was, after the victory, put in charge of the Cultural Ministry, and ICAIC, the National Film Studio. Later on, the beautiful wife of the Cultural Minister, Norma Martinez, left her film acting career to take the job as director of ICAIC's Film Animation branch. Throughout the last 25 years, that animation branch has continued despite the most difficult economic and political conditions. The original animation directors were invited to apprentice at Soyuzmultfilm in Moscow, where technical skills were learned. And, during the 70's, the Zagreb animators took the Cuban artists under their wing, encouraging them to develop a genre of short, witty cartoons that were at the same time personal and very Latin.

The equipment in the studio is mostly Russian of the 30's and 40's vintage. One can imagine Eisenstein and Pudovkin huddled over the one gigantic editing console that does service for all the animated films produced by ICAIC. It takes up half the room, with large levers and gears that reminded me of what it must be like driving a Patton tank. ICAIC's film laboratory does the best it can with limited resources and materials. The reds in the film prints might not always look like the reds on the cels, and discolorations may appear along the edges of the films, but none of this has ever stopped the Cubans from producing films that have been shown and awarded at major animation festivals, and have even been shown in the International Tournees of Animation.

In the last few years, since the Russians have withdrawn their oil and price supports from Cuba, long lines have formed at stores with annoucements of a few cans of beans from Vietnam or peppers from Hungary. And every day at about 3 pm, the Cuban animators must spend the next two hours in leaving their work at the studio, boarding the crowded buses that will take them back to their home neighborhoods and waiting, with their ration cards, for a few small rolls of bread. There is milk only for children under the age of six, and the only fresh meat, fruit and vegetables readily available is that which is sold outside Havana in the foreign currency stores. There are no buses that go to these stores. Only those foreigners with cars (and GASOLINE) or those who can afford a taxi, can go. And yet these Cuban artists persist. The films have been made in precisely these conditions, and yet there is still evident, the wit,

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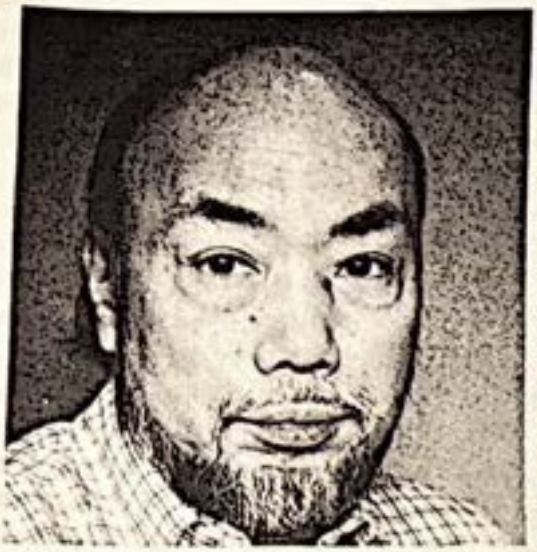
ANIMATED



Renzo and Sayoko Kinoshita live in Tokyo in an apartment with three cats and a multitude of plants. They operate a small independent studio called Studio Lotus, with one assistant named Makiko. Renzo is the senior member and a Vice-President of the ASIFA Executive Board, having served since his election in 1979, and is President of ASIFA-Japan. His personal films have won prizes at major festivals like New York and Annecy, and he has been given a number of retrospectives of his work. His wife, Sayoko, has worked with him on his films as well as on her own children's shows, and, in the last seven years, she has taken on ever-increasing administrative duties as Director of both the International Animation Library and the Hiroshima Animation Festival.

DAVID: Renzo, Studio Lotus is a three-person operation, isn't it?

RENZO: Sometimes when there is a lot of work, we use other people, but usually only Makiko and Sayoko help me with in-betweening and opaquing.

SAYOKO: We three always work together as a family. Makiko is like our daughter.

DAVID: Renzo, as director, you may tell Sayoko to do something. But suppose she disagrees with you about it. Who is she at that moment, wife or assistant?

SAYOKO: First of all, I don't have any role as a traditional wife. (LAUGHS)

RENZO: Sometimes, for example, I am using very dark colors and Sayoko suggests they should be a little more bright. I might take her advice. But generally, as director, although I might listen to her suggestions, I go my way.

SAYOKO: At first, when Renzo was doing commercial work, I did in-betweening, coloring and making puppets. Then I, myself, directed TV programs for children, and Renzo did the coloring and in-betweening for me.

DAVID: Did Renzo follow directions well?

SAYOKO: Yes, but sometimes too much. He was so cooperative, he went overboard.

DAVID: Americans think that in Japan, men traditionally are the leaders and make decisions women follow. Did other Japanese think your studio strange?

SAYOKO: Other people working in the animation industry know about us. They think its ordinary for Renzo and me. (LAUGHS)

DAVID: Renzo, how did you feel at the time your wife was directing you?

RENZO: We don't feel each other like men or women, but more like human. I don't have any special feeling when Sayoko directs me. Actually, Sayoko is much better in speaking than me. I'd rather do the drawings.

SAYOKO: But when there is something very important, Renzo speaks. Even though I began as an artist with my hands, I found that because my specialty was verbal, more and more I took on these functions for us both.

DAVID: Was there a particular moment of decision---for Sayoko to stop working with her hands and take on the verbal, the administrative, responsibilities?

SAYOKO: Yes I remember the time. It was in 1972 when Renzo received the Grand Prix at the New York Animation Festival for "MADE IN JAPAN" and everyone said Renzo would have much work and a great situation as an artist. But actually, nothing changed after the award. Then we thought that in addition to our own work, we had to work for the industry, to change it. So little by little we began to work to make a good situation for animation in Japan and in the world. At that time, I was thinking that to show good animation to Japanese audiences would be the best way for the better recognition of our art. And for this aim, we thought that the realization of an animation festival was most necessary in Japan. In order to realize a festival, Renzo and I started to visit many many festivals since around 1977. We began to look inside Japan for the place to open the festival.

DAVID: Renzo, when did you first run for the ASIFA Board?

RENZO: In 1979

DAVID: Why did you decide to do that?

RENZO: At first I had no desire to become an ASIFA Board member. In May of 1979, Kawamoto suggested to me that I should run. I didn't think I would be elected, but I became the candidate from Japan, and won.

DAVID: Did you worry at all that you wouldn't have enough time for your work?

RENZO: Since I never believed that I would be elected, I never thought of the work ASIFA Board members had to do. I just wasn't thinking of that.

DAVID: And did you find out?

RENZO: At once! (SAYOKO LAUGHS)

COUPLES

by David Ehrlich

DAVID: When you found out, how did you solve the integration of ASIFA work with your own work?

RENZO: At first I lost much time from my own work as I began to work for ASIFA. Also in 1981, ASIFA-Japan was recognized as a national group, and I was elected as the President. Because I loved animation, and in order to raise the quality of animation in Japan, I wanted to make ASIFA-Japan more active and more organized. So I have been working for both ASIFA and ASIFA-Japan. Before there was an ASIFA-Japan, although animation people would get together, it wasn't serious, just talking and drinking.

DAVID: Sayoko, did you understand that this creation of ASIFA work would take time away from the studio and other things?

SAYOKO: As the assistant of Renzo, I started to work for ASIFA-Japan, and to help his work. At first I was only helping Renzo. And since we worked together, the ASIFA-Japan organization became more complete. But since I worked so much for ASIFA, I started to form opinions and express ideas and pursue many activities..and many people said I was doing too much, and they were jealous.

DAVID: How many ASIFA members were women?

SAYOKO: Only me.

DAVID: So was that part of it?

SAYOKO: Maybe there was some aspect of it..my being a woman.

DAVID: What did you do?

SAYOKO: They said, we should have an official election. We had not ever had one. And when we held the election, I became the General Secretary officially. And Renzo became President. And our studio became ASIFA-Japan. When we became very busy, we felt we needed an assistant, and we called Makiko in February 1985. So Makiko and I work for the festival and also help Renzo in his studio and with ASIFA.

DAVID: So the three of you have the studio, commercial work, ASIFA-Japan, the festival, the Animation Library, three cats, and many many plants. How do you balance everything?

RENZO: At first we were using our money in the bank, when we started the first festival. Then when the account was emptied, we received another commercial job, saved money and used it for ASIFA and the festival. And recently I received another special program commission. We are now making a new film for the Peace Museum. And so there is money and we can use this also for ASIFA and the festival. In the future, I want younger people to take the work in place of me. But I feel that most of the younger people do not have the energy or the will to take over our work. They are just looking for slightly different things. I hope there will be someone who can take over.

SAYOKO: One of the largest problems in Japan is that working voluntarily is not seen as a very good thing. It has

no prestige, and when we work free, most people think there is something else we are getting. They misunderstand our activities. We are just working for animation. We receive nothing else, and everyone says that we two are fools, because we do so much voluntarily.

DAVID: Sayoko, how did you feel when you saw the bank account going down the first time?

SAYOKO: I have a great talent to make the books balance. When we don't have any money, I just sit down and dream, myself...dream for a future. And I wait. I always tell myself that when I forget to dream, I will get nothing. So I always think of future, and I don't forget hope, and I keep on working.

DAVID: Was there a time you almost lost this hope?

RENZO: Before the first festival around 1983, Sayoko was working for ASIFA-Japan, and other people were growing jealous. So Sayoko and I felt we should leave the animation industry. We did not know how to work for animation anymore. Many people said many bad things to Sayoko and me, even though we worked for animation. The others were jealous. So Sayoko said to me, "You also have a great talent in painting and illustration. We should leave Japan." And I actually went to New York City in 1983. I lived there for 2-3 months, preparing to call Sayoko to live together there. While I was there, Sayoko received a call from Hiroshima. They wanted to realize a festival in 1985. And since there wasn't anyone else to organize the festival, I came back from New York and started to work for animation again.

DAVID: Since you are both so busy with all these activities, how do you organize the normal routines of life?

SAYOKO: When both people work independently, we must separate the work between us. Since Renzo

CUBAN ANIMATION

the vitality and the warmth of a people who, when waiting in long queues for their bread rations, sing together and always find reasons to laugh.

Last year, the Cubans formed an ASIFA group, with 11 members of ICAIC. They have begun a permanent workshop for children, have persisted in sending their work to international festivals, and, in fact, the ASIFA-East show was shown as a Cuban retrospective for the Ottawa Animation Festival. One of the directors, Mario Garcia-Montes, was to have toured North America with the films to introduce and discuss the work, but he was unable to obtain his US Visa and was forced to return to Havana from Ottawa. He graciously permitted us to show his films in a few selected screening centers.

The oldest of the directors, and one of the founding members of the studio is Modesto Garcia. He is as modest and unassuming as his name suggests, and he has a great love for the natural beauty of his country and its people, which is expressed in films that focus on the island's history. Each of his films employs one or more experimental techniques, which are usually organic outgrowths of a need to express an idea or feeling in a particular way. "ABORIGINES" uses a combination of drawing and cel animation with a very special use of cut-paper animation.

Mario Rivas is another of the founding members of the studio. Originally a sculptor, Mario was persuaded by Modesto Garcia and others to try his hand at animation. He soon found that by working with rotoscoped contours, cut-paper and paintings, he was able to convey the same feeling of body mass he had achieved in his sculptures. He still works at sculpture, in a small grotto behind his home, but his films have served as the studio's purest and most childlike expression of Cuba's early revolutionary fervor. The film we screened, "INNOCENT AS A CHILD", is the story of the boyhood of Che Gueverra, the revolutionary hero. After all the hero-worship of "Che" in which young radical Americans indulged in the late 60's, it came as a shock to everyone who first read his Diaries in the 70's and found page after page of his obsessive concern with his asthma. Now, Mario Rivas has openly revealed the story of Che's asthma and has held it up to the world not as an embarassment, but as a model, in itself, of courage and perseverance.

Juan Padron, the leader of the next generation of ICAIC directors, most benefited from the comraderie of the Zagreb animators. Juan's witty cartoons, have further compressed the 2-3 minute Zagreb structure into single, diamond-like minutes, often, in fact called, FILMINUTOS. His films have won most of the International prizes for the studio, and he has had the honor of serving on the Juries of a number of film festivals. We screened FILMINUTOS, his QUIINOSCOPIO (now appearing in the 25th TOURNEE), as well as films he co-directed with his good friend, Mario Garcia-Montes: "VIVA PAPI" and "MUSHROOM PARTY".

Mario Garcia-Montes began his career at the studio as an animator and art director for Juan Padron, then as his co-director, and, in the past five years, he has had the chance to direct his own films, two of which were screened at NYU. The first, "DRIBLIANDO", a cel animation, was scripted by his wife, Vivien. It is a very warm and intelligent story of growing up and of parenting that is appealing to children and adults alike. "SMALL PLANET", completed with cel, cut-paper and highly original three-dimensional sets, tells a story of loneliness in outer space and won first prize at the Latino Film Festival in New York last year. We also screened a little animation, MOVEABLE WORDS, created by Cuban children in an ICAIC workshop directed by Mario and myself.

If you'd like to write to Mario or the others to express support or just to greet our ASIFA neighbors and let them know they are not alone, write c/o ESTUDIOS DE ANIMACION, ICAIC, 23 No. 1107-Vedado, C. Habana, Cuba.

ANIMATED COUPLES

is a very good cook, he does most of the cooking. I taught Renzo everything: cooking, cleaning, how to choose vegetables, and now he does most of those things for us. My mother died early, when I was 2, and I started housework very early and I was finished with everything like that at a very young age. I married Renzo when I was 21 and he was 30. I think Renzo developed my talents. I am very happy that after the marriage, I started writing stories, poems, novels and scripts. I studied art in the University, but only after marrying Renzo, I started writing.

DAVID: Renzo is very supportive of all your activities, isn't he?

SAYOKO: Yes. As you know, although I am most happy with Renzo, I work much for other artists, like for the festival and the Animation Library. Renzo is very happy about it. So I'm very proud of Renzo and happy for this understanding for my work. Since I give many chances to many other artists, I think Renzo missed many opportunities to present his own work. He cannot even submit his work to the Hiroshima Competition because he's on the Organizing Committee and the husband of the Director. I don't make money for my work as Director of the festival, so in order to make a living, Renzo is making commercial films. In effect, the festival could not be realized without Renzo's commercial work and I appreciate it very much.

DAVID: Renzo, how much time do you have for personal work with all the commercial work you must do to pay for living and for ASIFA and the festival?

RENZO: 10% on commercial work (I'm very fast!), 50% on personal, 30% on cooking and cleaning-...and 10% for our three cats.

DAVID: Sayoko, how is your time proportioned?

SAYOKO: 80% for the animation industry (The Festival and the Animation Library), 10% for the studio and 10% for sleeping.

DAVID: Do you miss working so much on animated films, now that you're spending so much time on the Festival?

SAYOKO: Before I worked on many animated films and commercials. I made over 100 puppets for children's animation programs, I did direction and writing. I feel that I finished with that. And now I've been working with the festival. I hope that, someday in the future, the situation in the animation industry grows much better. And then, maybe I will be able to move to another interest. I always have many other interests. •

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☐ Local member $30 ☐ International $50 make checks payable to ASIFA East

ShowBiz Expo East Announces Exhibitors, Conferences for its Second Annual Show in New York

The Second Annual ShowBiz Expo East '93, set for January 7-9, 1993 at the New York Hilton in Midtown Manhattan, expects to host a record high 175 exhibitors and more than two dozen industry-lead conferences.

The theme of the East Coast show is "One World of Production," referring to the confluence of technology which is changing the dynamics of film, video and live theater production. Production people now, more than ever, must be familiar with the new tools, technologies and techniques from other disciplines.

Attendees can toy with the latest gadgets in special effects and stage crafts at SFX Design, Inc., learn about high-speed strobe lighting at Unilux, Inc., sit in a specialty car for TV and film at the Auto Props booth, plan a wintry on-location commercial shoot with the Yukon Film Promotion office, or find out about Panavision's newest motion picture cameras and lenses, to name a few of this year's must-see exhibits.

Running simultaneously throughout the three-day Expo will be 24 conferences tackling issues pertinent to the East Coast film, commercial and corporate video industry.

Panel topics include: "The Path to the Director's Chair;" "New Technologies in the Video Revolution;" "Shooting the Extremes: A Cinematographic Look at Lens;" "On Location: From Permits to Politics;" "The Art of the Pitch;" and "Alternative Sources for Film Funding," among many others.

For further information on attending or exhibiting at ShowBiz Expo East, contact Live Time, Inc. at 213-668-1811.

ShowBiz Expo East has generously offered complimentary VIP passes to ASIFA-East members. Fill out yours and send it in. Then go enjoy the World of Entertainment Production.

NEA Grant To Janet Benn

The National Endowment for the Arts Mid Atlantic Region Media Arts Fellowship has awarded a grant to ASIFA-East member Janet Benn. Awards are made to individual media artists for their own non-commerical work, and are judged on the craftsmanship and artistic merit of their previous work.

The funds will go to continue animating her ten-minute film "Bandia Rua" (Red Goddess), based on a story from Irish mythology of the earth goddess Macha. The film depicts Macha's struggle and eventual triumph over an invading clan.

The film will feature original music by Robert Dennis with Bill Ochs on Irish Uilleann pipes and animation by Tissa David, Emily Hubley and Janet Benn. More than two minutes of animation has already been filmed as a pencil test. Filmmaking and fundraising continue together.

Janet Benn is an independent Producer/Director who has completed several animated productions for various clients.

Animation Art Expo

CA Animation Galleries Announces Animation Art Expo™ at the Holiday Inn Crowne Plaza Hotel.
1605 Broadway, New York, NY at 49th Street
December 5th (10 am till 8 pm) and December 6th (11 am till 6 pm)
Over 3,000 pieces of animation will be on display.
Scheduled to appear: Joe Barbera, Myron Waldman, Shamus Culhane, the McKimson Family, The Clampett Family, Maurice Noble, Don Oriolo and Virgil Ross; just to name a few. For more information about the show: 1-516-487-3556.

FILMFESTIVALS

Part Two by David Ehrlich

1) TAMPERE INTERNATIONAL SHORT FILM FESTIVAL Only a few short films by Americans are accepted each year, but if yours is one of them, you'll get wonderful exposure at a very well-organized event, and a chance at prizes ranging up to $1500. Deadline is January 1st. TISFF, Box 305, SF-33101, Tampere, Finland. Tel:(358)31 35681. No entry fee.

2) ASPEN FILMFEST SHORT FILM COMPETITION The Aspen Filmfest is in September, but this year, it has moved its shorts competition to February 27 and 28 as a separate event. Over $5000 in prize money will be awarded. Past winners of the animation awards include Bill Plympton (HOW TO KISS) and John Lasseter (TIN TOY). Deadline is December 10, and there is a $25 entry fee. ASPEN FILMFEST, 601 East Bleeker, Aspen, Colorado 81611. Tel: (303)925-6882.

3) HONG KONG INTERNATIONAL FILM FESTIVAL This festival has set records for the number of spectators each season (over 150,000!), and although these thousands are going for the feature films, they do politely sit through the animated shorts that precede them, and such screenings have led in some cases to Asian TV sales, Deadline is December 1. HKIFF, Festivals Office, Hong Kong Coliseum Annex Building, Parking Deck Floor, KCR Kowloon Station, 8 Cheong Wan Rd., Kowloon, Hong Kong. Tel:3-642217. No fee.

(The following were compiled by John R. Dilworth)

1) THE 11TH ANNUAL ASBURY FESTIVAL OF SHORT FILMS - December 4, 5 & 6, 1992 at 8:00 pm
Haft Auditorium at F.I.T. (corner of 27th Street at 7th Avenue)
Featuring "The Tune" Animator, Bill Plympton & his critically acclaimed, "25 Ways to Quit Smoking" and "How to Kiss" plus surprise guest hosts!
Tickets: $10.00, Call 212-366-1337 to reserve tickets or for more information.

2) 1993 GOLDEN GATE AWARDS COMPETITION - Entry Deadline: Tuesday, December 15, 1992
For thirty-one years the Golden Gate Awards Competition has played an important part in the annual San Francisco International Film Festival. As the oldest and one of the most important film events in the USA, the GGA Competition, with 28 categories in three divisions, honors the most innovative film, video and television production from around the world. The 1992 edition attracted entries form 35 countries.
Contact: Golden Gate Awards, San Francisco Film Society,
1560 Fillmore Street, San Francisco, CA 94115-3516 - 415-567-4641; fax: 415-921-5032

3) ATLANTA FILM AND VIDEO FESTIVAL - Competitive festival dedicated to innovative, entertaining productions and boasts enthusiastic local audience. - Deadline: Dec. 18
Contact: Claire Reynolds, IMAGE Film/Video Center
75 Bennett Street, NW, Suite M-1, Atlanta, GA 30309 - 404-352-4225

4) CLEVELAND INTERNATIONAL FILM FESTIVAL - Over 50 features and 80 shorts from 25 countries screened for audiences of 18,000. Cash prizes for shorts totalling $1,500. - Deadline: Dec. 31
Contact: David Wittkowsky, Cleveland International Film Festival
6200 SOM Center road, #C20, Cleveland, OH 44139
216-349-0270; fax: 216-349-0210

5) NEW DIRECTORS/NEW FILMS - March 19 - April 4, New York
Prestigious festival established in 1972, surveys world cinema to capacity audiences at Museum of Modern Art. - No entry fee; entrants pay shipping.
Formats: 35mm, 16mm; preview on 3/4" and 1/2". Deadline: Jan. 6
Contact: New Directors/New Films, Film Society of Lincoln Center
70 Lincoln Center Plaza, New York, NY 10023-6595
212-875-5610; fax: 212-875-5636